

HOLLYWOOD BOWL SUMMER '72

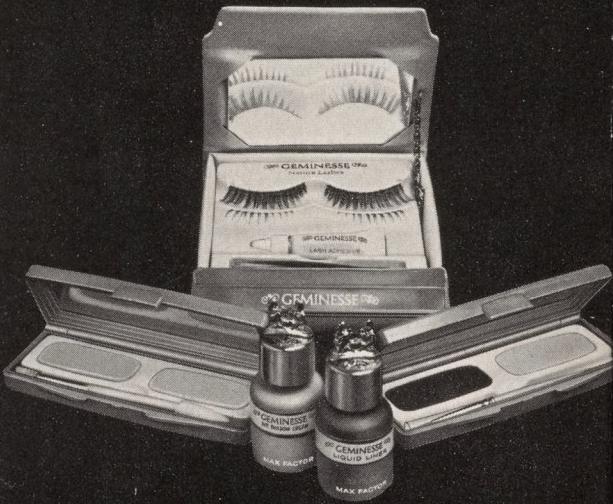
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Dates, programs and artists
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TUESDAY 8:30 PM THURSDAY 8:30 PM SATURDAY 8:30 PM

**JU
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P:**

Grand Tour of Europe Vaughan Williams: Tallis Fantasia Lalo: Symphonie Espagnole Moussorgsky-Ravel: Pictures at an exhibition Edo De Waart, conductor Silvia Marcovici, violin	15	The Dynamic Dichters Kodaly: Dances from Galanta Mozart: Concerto for 2 pianos in E flat; K.365 Bartok: Piano Concerto #3 Ravel: Bolero Edo De Waart, conductor Misha & Cipa Dichter, piano	17	A Grand Night for Singing America's fabulous basso in some of his favorite operatic roles, arias by Mozart and Verdi, plus scenes from Moussorgsky's Boris Godunov with Val Sturt and supporting singers. Aldo Ceccato, conductor Norman Treigle, bass-baritone L.A. Master Chorale	19
Virtuoso! Stravinsky: Scherzo à la Russe, Fireworks Wieniawski: Violin Concerto #2 Rachmaninoff: Symphony #2 Aldo Ceccato, conductor Ruggiero Ricci, violin	22	The Wondrous Beverly Sills America's beloved Prima Donna in a brilliant program of operatic arias. Aldo Ceccato, conductor Beverly Sills, soprano	24	Tchaikovsky Spectacular! Piano Concerto #1 Symphony #5 1812 Overture with Fireworks! Cannon! Military Band! Zubin Mehta conducting Paul Schenly, piano	26
The Planets — and a New Star Wagner: Overture, The Flying Dutchman Tchaikovsky: Violin Concerto Holst: The Planets Zubin Mehta conducting Mayumi Fujikawa, violin	29	Pianistic Dreams Schumann: Piano Concerto Berlioz: Overture, Roman Carnival Bartok: Concerto for Orchestra Charles Dutoit, conductor Martha Argerich, piano	31	Rodgers & Hammerstein — Still Going Strong With renowned soloists Karan Armstrong, Susanne Marsee, Perry Price, Richard Fredricks, and the Roger Wagner Chorale. John Green, conductor	2
The Marathon Hero Wagner: Prelude & Love Death, Tristan & Isolde Mozart: Piano Concerto in G, K.453 Brahms: Symphony #1 Lukas Foss, conductor & piano	5	John Browning—James Conducting Mendelssohn: Overture, Fingal's Cave Symphony #4 (Italian) Prokofiev: Piano Concerto #3 Ravel: Daphnis & Chloe, 2nd Suite James Levine, conductor John Browning, piano	7	All-Star Rigoletto (concert performance) Sherrill Milnes in the title role, Carol Neblett as Gilda, Jose Carreras as the Duke, plus Christine Weidinger, Claudine Carlson, Roger Patterson, Douglas Lawrence, John Macurdy, and the Roger Wagner Chorale. James Levine, conductor	9
Piano & Podium Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in B flat, K.595 Mahler: Symphony #1 James Levine, conductor & piano	12	The Best of Berlioz Berlioz: Romeo & Juliet (complete) Cast includes Claudine Carlson, John Macurdy, Paul Sperry and the L.A. Master Chorale, Roger Wagner, Director. James Levine, conductor	14	The Incredible Pops Finale! Popular favorites including Gershwin's Cuban Overture, Dvorak: 2 Slavonic Dances, Rachmaninoff's Paganini Rhapsody, Liszt's Hungarian Fantasy, Vaughan Williams' Greensleeves, and Handel's Royal Fireworks Music with a spectacular fireworks display. James Levine, conductor Earl Wild, piano	16

TONY BENNETT BOWLS 'EM OVER

A special treat. Tony Bennett. The world-famous singer makes his first appearance with Zubin Mehta and the Los Angeles Philharmonic at Hollywood Bowl Wednesday, August 30. The occasion: a very special concert to benefit the orchestra's Pension Fund.

Bennett began his career in early 1950 in a Greenwich village nightclub. While there he was discovered by Bob Hope, who had come to hear Pearl Bailey, the star of the show. Hope was so impressed that he invited Bennett to tour with his show. That same year Bennett made his first recording — *Boulevard of Broken Dreams* — which sold half a million copies. Bennett has since performed for President Johnson at the White House and for the Queen of England in London. He set the box office record for a single performance at New York's Philharmonic Hall. At the Waldorf-Astoria Hotel's Empire Room in New York, Bennett was awarded the singular honor of having his personal flag flown from the hotel's flagpoles, which are traditionally reserved for visiting dignitaries and heads of state. And last year, another record-breaking house gave Bennett a standing ovation following his concert with the London Philharmonic at Royal Albert Hall.

Now for the first time Bennett joins Zubin Mehta and the Los Angeles Philharmonic at Hollywood Bowl to sing his greatest hits — both the old and the new. See you there.



Tony Bennett

From Daisy Dell to Superseason

A BRIEF HOLLYWOOD BOWL HISTORY — PART II

WITH Harvey Mudd, noted mining engineer, as president, and Mrs. Irish as executive vice president, the Symphony Association presented the Hollywood Bowl concert season, in addition to the regular winter series by the Philharmonic, for a full decade, 1935-44. These were musically fruitful years. Opera, fully staged, was produced for the first time. Twenty-one performances of 15 operas and 40 ballet performances attracted almost 700,000 people.

Lily Pons set the all-time Bowl attendance record: 26,410 paid customers in 1936; Bruno Walter and Otto Klemperer each conducted symphony concerts without soloists, attracting near-capacity houses. Mrs. Irish established and buoyantly presided over the weekly Tuesday morning Artists' Breakfasts in the Pepper Tree Lane Tea Garden. Conductors and artists of the week were guests of honor. These informal affairs completely filled the Tea Garden and were high society events.

In 1938, a four-year program was started by the WPA, County of Los Angeles and the Bowl Association which included the building of a tea room, modern rest rooms, paving of parking lots and promenades, pedestrian tunnels under Highland Avenue and the statue of Euterpe, the Muse of Music, a \$100,000 sculpture at the entrance to the Bowl.

Then in 1942: World War II. Gas rationing, blackouts and severe audience limitations provided strong reasons for the Symphony Association to cancel the season. But Mrs. Irish adamantly refused. Supported by Toberman, then president of the Bowl Association, she convinced the U.S. Army to allow Bowl audiences of up to 5,000 people. The following year, she managed to raise the limit to 10,000.

A wartime bonanza gained momentum and the Bowl enjoyed several good years. In 1945, management of the concerts was again returned to the Hollywood Bowl Association, and the Southern California Symphony Association concerned itself with the sponsorship of the Philharmonic in areas other than the Bowl.

1945 brought two further changes. Mrs. Irish retired and Leopold Stokowski was engaged for a two-year contract as conductor and musical director

of the Bowl. Stokowski, daring as always, promptly organized another orchestra called the Hollywood Bowl Symphony (which, however, included many members of the Philharmonic). The result: huge attendances and an all-time high Bowl profit.

So-called "Popular Programs" now became a prominent feature. Viennese Nights, MGM Nights, Motion Picture Academy Nights, and assorted evenings devoted to the music of Sigmund Romberg, Jerome Kern, Rodgers and Hammerstein, and Gershwin abounded.

Following his second year, Stokowski departed abruptly amid rumors of a rift in the unequal marriage between artistry and pragmatism. An equally short-lived tenure of Eugene Ormandy in the same capacity in 1948 brought to a head questions of Board interference in artistic matters.

Finances began to plummet in 1947. Revenues fell off 10% in keeping with a nationwide crisis at the box office, while unionized labor expenses rose 35%. Parking and traffic problems likewise diminished attendance. Construction of the Hollywood Freeway not only absorbed valuable parking space, but also failed to consider the adverse aural effect of traffic during concerts, despite Toberman's attempt to have the freeway re-routed.

Then came disaster. Five performances into the 1951 season, the Symphony Association abruptly closed the Bowl and cancelled the remaining concerts. The Bowl was bankrupt. Again, a remarkable lady was to come to its rescue.

Dorothy Buffum Chandler, the most significant woman in Los Angeles social and cultural development during the last two decades, was appointed chairman of an emergency committee to "Save the Bowl." Working around the clock with her associates, she generated a remarkably contagious spirit and raised sufficient money to pay the Bowl's liabilities.

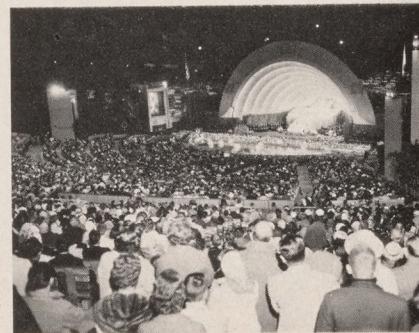
Philharmonic music director Alfred Wallenstein phoned noted conductors and performing artists, who graciously agreed to donate their services. Their names, which read like a Who's Who of great musicians, included cellist Gregor Piatigorsky; singers Rose Bampton, Igor Gorin, Marjorie Lawrence,

Nan Merriman, Robert Rounseville, and Richard Tucker; violinists Jascha Heifetz and Yehudi Menuhin; pianists Oscar Levant, Eugene List, Leonard Pennario and Artur Rubinstein, and conductors John Barnett, Arthur Fiedler, John Green, Erich Leinsdorf, Thor Johnson, Dimitri Mitropoulos, Wilfrid Pelletier, Izler Solomon, Roger Wagner, Alfred Wallenstein and Bruno Walter.

Twelve days after the Bowl had closed, it was open again.

For the next nine years, Mrs. Chandler devoted her considerable energies to stabilizing the Bowl and modernizing its facilities. A new music library and dressing rooms were added in the stage basement; six 35-foot lighting towers were built to provide better stage lighting; house lighting and the public address system were updated. She installed a new Garden section of box seats to meet the increased demand for boxes; ramps were added for easier access to all levels of the seating arena; Palm Circle was constructed to house ticket offices, refreshment stands, and a gift shop. In addition, increased parking was made available, the entire 120 acre park was newly planted and reforested, and a reflecting pool with lighting was added. The famed Henry Dreyfuss designed a fountain to fit into the pool. This quickly became an integral feature of the Bowl experience, with liquid displays during intermission delighting thousands of concertgoers.

As president, chairman of the board and chairman of the Association, Mrs. Chandler originated new programming concepts and upgraded the Philharmonic. She appointed a Survey Committee of 55 men and women prominent in the business, professional, civic



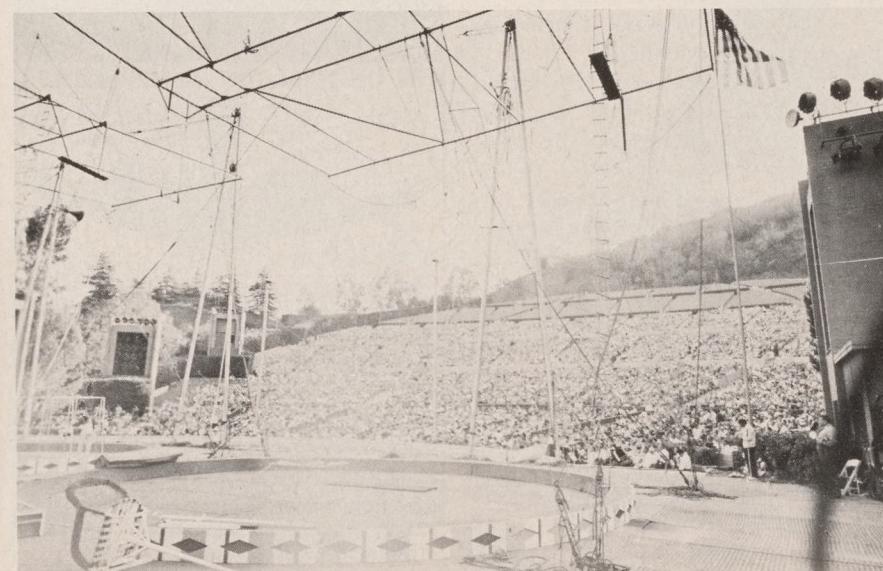
Easter Sunrise Service at the Bowl.



Tchaikovsky Spectacular, 1971



President Eisenhower speaks at the Bowl, 1956.



Ringling Brothers, Barnum & Bailey Circus at the Bowl, 1958.

and social life of Los Angeles County to study problems facing the Bowl and to make recommendations for the future. The survey dealt with transportation, traffic, parking, architecture and design, physical improvements, finance and budgetary control, audiences and admissions, theme and repertoire, concessions, public relations and civic co-ordination. She strengthened the public relations procedures and broadened the scope of the Volunteers. She developed the idea of wide family participation in Bowl functions and originated Family programs, increased picnic ground capacity, and encouraged the spread of picnics to the seating sections.

With the Bowl back on its feet, Mrs. Chandler directed full attention to the orchestra, accepting the presidency of the Symphony Association in 1959. "I had two goals then," she explains. "I wanted a permanent conductor and a permanent home for the Philharmonic."

She got them both. With characteristic dedication, she started the Music Center Fund in 1960. She achieved her first aim in 1962, when Zubin Mehta, the brilliant young Indian conductor, became permanent music director of the Philharmonic. And in 1964, with the opening of the Music Center (for which Mrs. Chandler had raised a staggering \$18.5 million and organized a company to float another \$13.7 million in bonds to finish the planned theatres), the Philharmonic had its permanent home.

Several other noteworthy events occurred during the 1960s. In 1962, moving sidewalks serving a capacity of 8000 persons an hour were installed at the Bowl. Four years later, the Southern California Symphony Association and the Hollywood Bowl Association merged. And in 1969, Ernest Fleischmann, the former general manager of the London Symphony Orchestra, became artistic director of the Bowl and executive director of the Los Angeles Philharmonic.

Under his direction a new stage enclosure has been built into the Bowl's shell, a new sound system has been installed, the patio restaurant has been improved and updated, more parking space has been added, and the season extended. Programming innovations include the Tchaikovsky Spectacular, now an annual sell-out with its irresistible combination of Tchaikovsky's brilliant music and the 1812 Overture complete with fireworks, cannon and military band; and a series of five-hour



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Music Marathons, friendly, informal, low-priced concerts themed to a single style or composer. Fleischmann feels the urgent need for Philharmonic programs which appeal to young people. To this end, he inaugurated the Family Picnic Concert, early evenings with the Philharmonic designed for children and their parents. He also originated the free "Open House at the Bowl" series, which provides children with performing arts exposure and an introduction to the Philharmonic. By 1971, "Open House" had attracted some 70,000 youngsters over its six-week run, and had begun to receive financial support from the National Endowment for the Arts in Washington, D.C.

Today, then, the Bowl is healthier than ever. Zubin Mehta now conducts there regularly, and since Fleischmann assumed the responsibility for programming, he has made a point of introducing Bowl audiences to many gifted young artists. These include conductors Rafael Frühbeck De Burgos, James De Preist, Edo de Waart, Lawrence Foster and James Levine; violinists Silvia Marcovici and Pinchas Zukerman; pianists Daniel Barenboim and Nelson Freire, and singers Sheila Armstrong, Jose Carreras and Jessye Norman. Although the Bowl may be 50 years old, it pursues a youthful artistic policy, one designed to assure the continuation of a rich tradition of great music presented in incomparably beautiful surroundings.

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Before tonight's concert, or during intermission, you can buy seats for any of this season's performances. The Bowl's Box Office is open Mondays throughout Saturdays from 10 a.m. to 9 p.m. and on Sundays from noon to 5 p.m.

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About Hollywood Bowl

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call 626-5781, extension 660.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Small World Patio Restaurant and other Hollywood restaurants cater to Bowl patrons. You may dine and park your car in Hollywood, then take a Yellow Cab or the RTD Shuttle Bus to the Bowl. Specially-marked bus lines operate on all Bowl evenings from Hollywood and Santa Monica Boulevards. After the concert, buses and Yellow Cabs are waiting to conveniently return you to your car.

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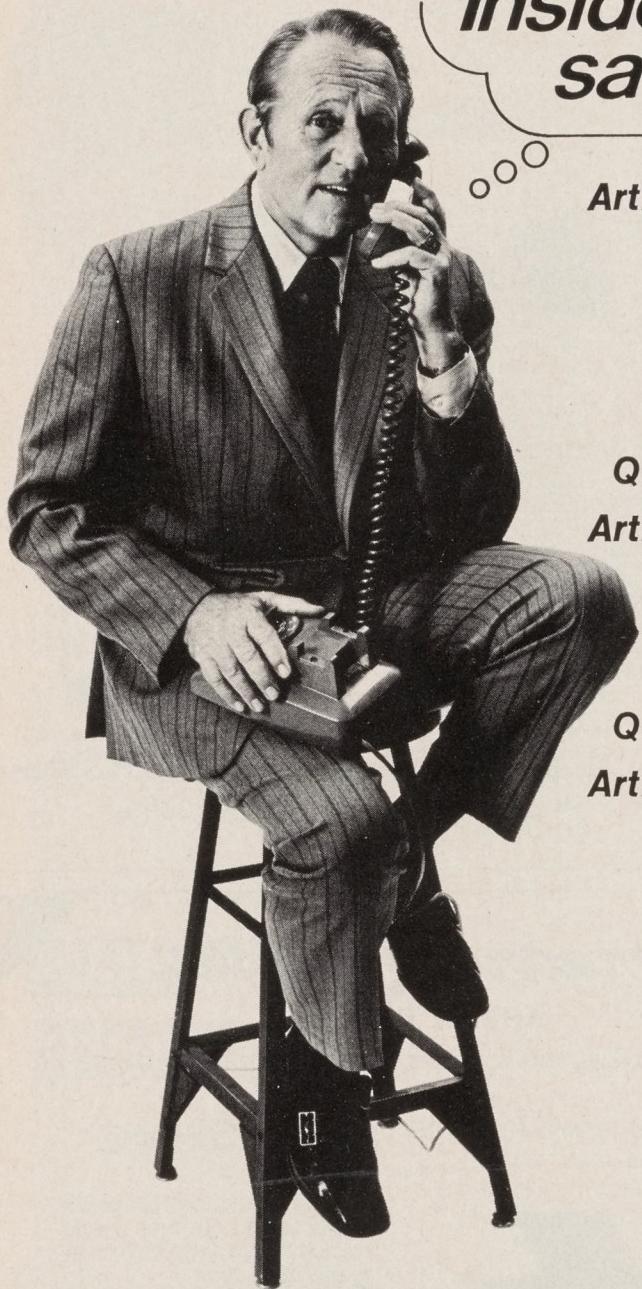
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Have you ever paid a visit to the mansion of cowboy movie star William S. Hart, and looked at the art treasures and memories of early motion pictures?

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County Parks and Recreation has set aside portions of the desert, wildlife and wildflower sanctuaries, rock formations, nature centers, museums, open space and green, woodsy areas where you and your family can relax and escape your busy pressures.

Even Hollywood Bowl is a Los Angeles County park.

Our parks range from the neighborhood parks with which we are all familiar, to huge "natural" expanses of land which are rapidly disappearing. We believe that this important land must be saved before everything contains only high-rises and hamburger stands.

Yes, it can be costly. As we become more crowded with people, the value of land goes up. It becomes expensive to buy. But the fact that we are becoming ever more crowded makes open, undeveloped land even more important.

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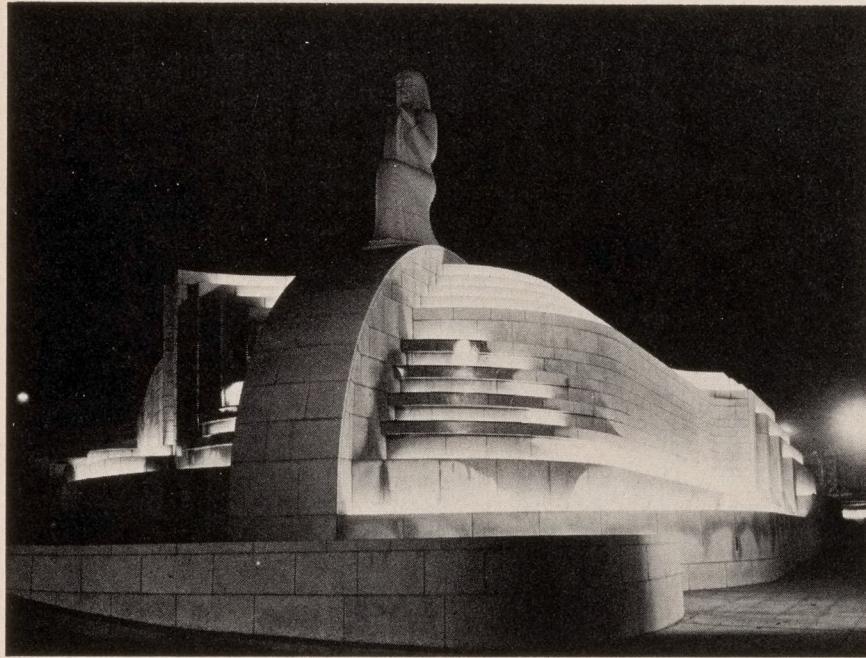
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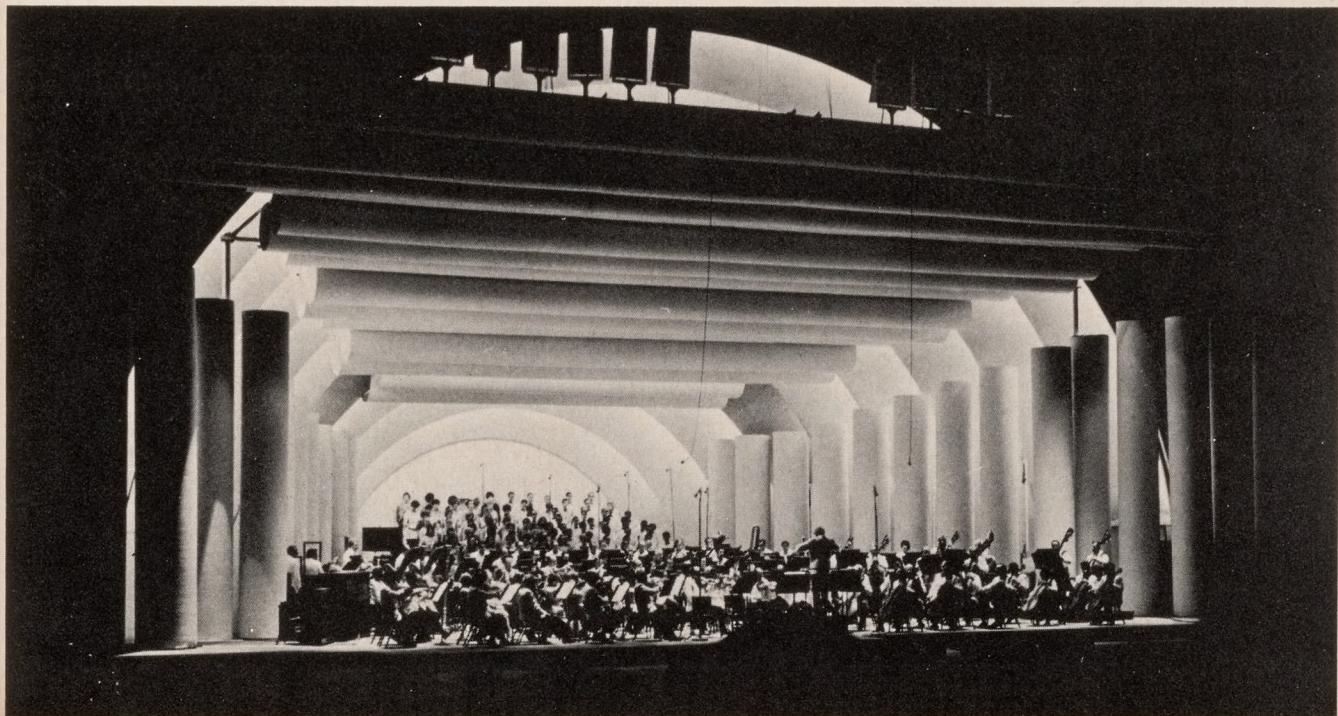
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SANTA MONICA-WESTSIDE AREA AND WESTSIDE CARRIAGE CLUB (attending August 24): Mrs. Albert Eschner, Chairman of both an Area and Carriage Club Group, tells Mrs. Hugh McDuffey and Mrs. William W. Mantzer of the many wonderful evenings her groups have had over the years at Hollywood Bowl.



EAST SAN GABRIEL VALLEY (attending August 26): Mrs. Joseph Blizzard and Mrs. Harley Meyer, Co-Chairmen, holding balloons to add to the festive mood they feel as they look forward to the fireworks and cannon which will climax the Los Angeles Philharmonic's performance of the *1812 Overture* at the Tchaikovsky Spectacular. Board members of the Y.W.C.A. in Covina organized the first Area Night for East San Gabriel Valley three years ago — and still like doing it!



NEWPORT CARRIAGE CLUB (attending August 25): Mrs. Milton W. Patterson, Co-Chairman, jokes with a clown at the Volunteers' Kick-Off Party as she and Mrs. James H. Quinn tell him of the fun the Newport Carriage Club will have coming from the Beach Area by bus to the Bowl.



LOS ANGELES CARRIAGE CLUB (attending August 26): Mrs. Herbert Anthony Francisco, Chairman, learns some of the secrets of a gala fun trip to the Bowl with Mrs. William C. Carr, Chairman of the San Fernando Valley Carriage Club, whose group always has an original party theme.



AIR FORCE COMMITTEE (attending August 26): Mrs. Virgil B. Schaffer, Chairman, Mrs. Donald A. Slezak and Mrs. Harold Pluenneke discuss plans for the Tchaikovsky Spectacular which the Air Force Group will enjoy.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Tuesday Evening

August 22, 1972, 8:30 pm

ALDO CECCATO, Conducting

RUGGIERO RICCI, Violin

STRAVINSKY Scherzo à la Russe
Fireworks

WIENIAWSKI Concerto No. 2 in D minor for Violin and
Orchestra, Op. 22
Allegro moderato
Romance: Andante non troppo
Allegro moderato — à la Zingara
Mr. Ricci

INTERMISSION

RACHMANINOFF Symphony No. 2 in E minor, Op. 27
Largo; Allegro moderato
Allegro molto
Adagio
Allegro vivace

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Scherzo à la Russe; Fireworks

Igor Stravinsky (1882-1971)

Although 36 years separate the two short Stravinsky pieces that begin tonight's program, their style is surprisingly similar. *Fireworks* was written in 1908, when the composer was just beginning to assert a striking individuality; *Scherzo à la Russe* in 1944, after so much turbulent Stravinskyian water had passed under the 20th century's musical bridge. The earlier work, composed as a wedding gift for his teacher's (Rimsky-Korsakoff) daughter, defines its title by swirling and crackling brilliantly, and setting off a few sparks ignited first by Dukas in *The Sorcerer's Apprentice* (1897). The later piece, with a more complex genesis, derives its attractiveness directly from the natural blood lines of *Petrouchka's* "Russian Dance." Composed in Hollywood for use in an aborted war film having a Russian setting, *Scherzo*, reorchestrated, was featured by Paul Whiteman's band on a radio program. It finally moved into the concert hall in 1946, the composer conducting the first performance in San Francisco.

Concerto No. 2 in D minor for Violin and Orchestra, Op. 22

Henryk Wieniawski (1835-1880)

There are two categories for musicians who both write music and perform it: (1) composers who are virtuosi, and (2) virtuosi who compose. It is the latter group to which Henryk Wieniawski belongs; the Polish-born musician was one of the reigning violinists of his day, worshipped by the public for his creative and re-creative artistry, admired and respected by his colleagues. In the manner of many another virtuoso performer, Wieniawski was a child prodigy, testing his stage wings early. Advancing rapidly in his early violin study, young Henryk was taken to Paris when only eight, graduating from the Conservatory with the first prize at the grand old age of eleven. He gave his first concert in St. Petersburg in 1848 at thirteen, then returned to Paris for study in composition. Afterward, with his pianist brother, Joseph, he toured Europe; and with Anton Rubinstein, the U.S., where, interestingly, he traveled as far as California.

After a brief tenure as professor at the Brussels Conservatory, he resumed the difficult life of a traveling virtuoso, the trials of which are thought to have hastened his early death at 44. An epi-

sode that occurred two years before his passing supports this view: during a performance in Berlin (it is said of tonight's concerto), Wieniawski suffered a spasm which paralyzed him with pain. After several moments of shocked silence, violinist Joseph Joachim, who was in the audience, bolted onto the stage and, assured that the stricken man was in no immediate danger, took up the silenced fiddle and filled the tense atmosphere with the comforting message of Bach's *Chaconne*. Two years later, mortally ill and stranded in Moscow, Wieniawski was aided in his last days by Tchaikovsky's benefactress, Mme. von Meck. When he died, he left as a legacy a very high performing standard (he was reputed to have combined a superb technique with vibrant temperament and great tonal beauty) and several attractive showpiece compositions for his instrument.

The finest of these is the D minor Concerto, a work which, with its full range of virtuosity and lyricism, continues to be an essential in a violinist's repertoire. A veiled orchestral melody sets the concerto's tone of pulsating romanticism; the soloist continues it when he enters on this same theme that exploits the violin's ineffable sweetness. The first movement goes to the second, a soulful *Romance*, without pause, the link being a brief clarinet solo. The gypsyish finale is prepared for by a short but fiery violin cadenza that prefigures the movement's dash and verve.

Symphony No. 2 in E minor, Op. 27 Sergei Rachmaninoff (1873-1943)

Rachmaninoff was the victim of a malady many musicians would like to suffer from: hyper-talent. But his condition truly vexed him, causing at one point in his life a degree of anguish requiring psychological treatment. The basis of the disturbance he explained this way: "I have never been quite able to make up my mind as to which was my true calling — that of a composer, pianist or conductor. I am constantly troubled by the misgivings that, in venturing into too many fields, I may have failed to make the best use of my life. In the old Russian phrase, I have 'hunted three hares.' Can I be sure that I have killed one of them?"

To many, even during his lifetime, an affirmative answer was clear; nearly 30 years after his death, the evidence concerning the composing and pianistic hares is irrefutable: he slew them

both. Ironically, because he was a superlative pianist (recordings attest to this), his image is primarily that of a composer for his own instrument.¹ Yet many of his non-piano pieces are of splendid quality: the symphonic poem *The Isle of the Dead*; *The Bells*, a choral symphony; numerous songs; the *Symphonic Dances*; and almost certainly the finest of all, tonight's Second Symphony.

The very existence of a second symphony testifies to an indomitable if pessimistic creative spirit, in as much as ten years before its conception, despair over the total failure of his First Symphony threatened to halt his composing entirely. But, after being cured of the "First Symphony Depression" by a type of hypnosis therapy whose immediate result was the Second Piano Concerto in 1901, he married (in 1902), then went on to increase his triple-pronged fame. The E minor Symphony was composed in Dresden during a period of retirement from concert activities and premiered in Moscow with great success in 1909.

It is a large-scale work in which the composer comes to grips with symphonic form confidently, with melodiousness triumphantly. Rachmaninoff once said he composed to give expression to his feelings; his melodies proclaim his feelings to have been predominantly somber and brooding, but also warm and tenderly romantic; the more expansive passions he held under muscular control. The symphony is, admittedly, an orgy of aural lushness. The first movement begins with a slow-breathed, haunting theme upon which the main Allegro idea is based and which returns with dramatic effectiveness in the slow movement. The latter's main melody is one of Rachmaninoff's most gorgeous inventions, and is followed by a song for clarinet that flows like a Russian-Baroque stream. For all its emotional ripeness, the symphony is not by any means single-minded; there are sections of surging energy and brilliance which, like the songfulness, are bathed in orchestration of rich sonority and clothed in thick plashed harmonies. Old-fashioned music? Self-indulgent? Certainly; and irresistible, too.



ALDO CECCATO, born in Milan in 1934, began conducting in his early twenties, after a promising career in his teens as a pianist (as early as 1949 he had won first prize in an International Piano Competition at Neufchatel). Shortly after graduating from the Berlin Academy of Music in 1962, he was engaged by the leading orchestras and opera houses in Italy. This led to conducting tours of Germany, France, England and South America. In 1969 Ceccato won first prize in the Third International Competition of the Italian Radio-TV for Young Conductors, and the same year made his American debut with the Chicago Lyric Opera. The following fall Ceccato made his American symphonic debut directing the New York Philharmonic, which resulted in conducting engagements with the Chicago Symphony, Cleveland Orchestra, Minnesota Orchestra, and the symphonies of Pittsburgh, Philadelphia, Boston, and San Francisco. Ceccato has recently been appointed principal conductor of the Detroit Symphony, effective beginning with the 1973-74 season.



RUGGIERO RICCI has played with virtually every major orchestra and conductor in every part of the world since beginning a spectacular career as a child prodigy when he was eight. In addition to annual tours of the United States and Europe, Ricci, now 52, has made three world tours, three to Russia and Australia, four to Africa and seven to South America. Recently, within the space of a few months, he played 46 concerts in Australia and filled the famed Teatro Colon in Buenos Aires to standing-room-only capacity for ten consecutive performances. Twenty of his concerts in West Germany were sold out a year in advance. The San Francisco-born Ricci began violin study with his father when he was five, then a year later became a pupil of Louis Persinger. He made his concert debut in San Francisco when he was eight; the following year he made his New York debut. Since his first appearance with the Los Angeles Philharmonic at Hollywood Bowl in 1932, Ricci has regularly performed with the orchestra: at the Bowl, old Philharmonic Hall, and at the Music Center. He plays a 1734 Guarnerius.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Thursday Evening
August 24, 1972, 8:30 pm

ALDO CECCATO, Conducting
BEVERLY SILLS, Soprano

BERLIOZ Overture to *Benvenuto Cellini*

BELLINI "Qui la voce" from *I Puritani*

THOMAS Mad Scene from *Hamlet*
Miss Sills

DUKAS The Sorcerer's Apprentice
Scherzo for Orchestra, after a Ballad by Goethe

INTERMISSION

BELLINI from *Norma*
Overture
"Casta Diva"
Miss Sills

BRITTON Soirées Musicales, Op. 9
Suite of Movements from Rossini
March
Canzonetta
Tirolese
Bolero
Tarantella

THOMAS "Je Suis Titania" from *Mignon*
Miss Sills

Hollywood Bowl Carillon Theme by Elinor Remick Warren
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NOTES BY ORRIN HOWARD

Overture to "Benvenuto Cellini"

Hector Berlioz (1803-1869)

The mid-19th century Parisian opera public which found the vivaciousness of Rossini irresistible, the elaborateness of Meyerbeer imposing, the bel canto of Donizetti and Bellini entrancing, must have been nonplussed by the flamboyance and innovation of Berlioz. It responded predictably to the irrepressibly romantic composer's first opera, *Benvenuto Cellini*, in 1838 — with decisive disapproval. The vital overture fared better, yet, when some years later Berlioz wrote another overture, which he called *The Roman Carnival*, as a prelude to the second act, it became the favored orchestral excerpt from the ever-unsuccessful *Cellini*. *Roman Carnival* notwithstanding, the "real" overture that we hear tonight is 120% "real" Berlioz — vivid, dazzlingly orchestrated, rousingly energetic.

"Qui la voce" from "I Puritani"

Vincenzo Bellini (1801-1835)

Mad Scene from "Hamlet"

Ambroise Thomas (1811-1896)

On the first part of tonight's program, our soprano goes mad in two languages: first in the elegiac Italian of Bellini's last opera, *I Puritani*; then in the elegant French of Thomas' *Hamlet*. Although the ultimate fate of each of the demented ladies is different — the Puritan heroine regains her sanity when she regains her lover, Hamlet's Ophelia is destined for a watery grave — both enjoy extended mad scenes in which a soprano may run the vocal-histrionic gamut from arching lyricism to bravura coloratura flights.

Puritani, successful at its premiere at Paris's Théâtre-Italien in January of 1835, could have provided a large boost for its author's flagging career, but, sadly, Bellini was dead only months later, just before his 34th birthday. The opera takes place near Plymouth, England, in the 1650s. Lord Walter Walton, a Puritan, has given permission for his daughter Elvira to wed an enemy Cavalier, Lord Arthur Talbot. Talbot helps the captured Queen of France escape disguised in Elvira's wedding veil. Thinking herself deserted, Elvira becomes deranged. Wandering through the castle, she seeks her beloved in Bellini's touching, mournful lyricism: "Qui la voce suz soave mi chiamava" (Here his gentle voice called me). Thinking she sees

her father and her betrothed preparing for the wedding, she becomes more agitated; but the vision fades. In the animated cabaletta, she begs Arthur to return to her: "Vien, dileto, è in ciel la luna" (Come, beloved, the moon is in the heaven).

If Bellini's *I Puritani* deals loosely with history, Thomas' *Hamlet* does the same with Shakespeare. The opera, presented in Paris in 1868, ends with Hamlet mounting the throne as king, and his mother repairing to a monastery. Ophelia, though, does her Shakespearean duty and dies — madly. The unhappy girl, out in the countryside, asks to join the games of the courtiers. ("A vos jeux, mes amis, permettez-moi de grâce de prendre part!") Sadness overcomes her; but then, in a gay waltz, she offers her friends wild flowers, next sings them a sad and lovely ballad about Ondine, who entices faithless lovers to a watery grave. The music becomes excited: trills, scales, and roulades of notes define Ophelia's distraught condition, which, reaching its peak after the vocal line reaches a high "E," becomes desperate at the final words, "Cruel one, it is for you I die!"

The Sorcerer's Apprentice

Paul Dukas (1865-1935)

Paul Dukas' small catalog included two works for the theatre — an opera and a ballet — but his most enduring music is purely orchestral, the symphonic poem, *The Sorcerer's Apprentice*. The composer, adroitly balancing Wagnerian traits against his own native French, fashioned in 1897 an imaginative musical adaptation of a ballad by Goethe, and produced a minor masterpiece. The music tells the tale in graphic orchestral terms. Mysterious strings set the atmosphere of the sorcerer's workshop; the apprentice, alone, discovers enough of his master's magic (trumpets) to bring life to a broom (bassoon). The latter performs the apprentice's chore of fetching water from the river. Enough water soon becomes too much (agitated orchestral activity), but the distraught lad cannot find the "stopping" incantation. In desperation, he chops the broom in two, but now the work is done at twice the speed (bassoon and bass clarinet) by the broom halves. Bedlam. Flood disaster is imminent. But the sorcerer returns, speaks the magic words (trumpets again); the broom(s) is stilled, and calm, as at the beginning, is restored. Four quick

chords at the end suggest the sorcerer has delivered that number of disciplinary strokes to the mischievous apprentice's end.

From "Norma": Overture; "Casta Diva"

Vincenzo Bellini

The cornerstones of Bellini's brief career were the opera *La Sonnambula* and *Norma* (both introduced to great acclaim in 1831) for whose leading roles only the finest exponents of bel canto need apply. The "Casta Diva" from the latter work remains one of the monumental vocal challenges in the operatic literature. In the opening cavatina, the long lines must flow with limpid and grand expressiveness, borne along by a seamless legato; the cabaletta, though animated and virtuosic, must be no less exalted. In this famous scene, Norma, high priestess of the Druids, having violated her vows of chastity with an enemy Roman and borne him two sons, prays for peace: "Casta Diva" (Chaste Goddess); then begs for the return of her lover: "Ah! Bello a me ritorna . . ."

The opera's overture, with its predominantly martial character, prepares for the dramatic conflicts of the story.

Soirées Musicales

Benjamin Britten (b. 1913)

Almost everyone knows that Rossini, after writing 35 operas up to the age of 37, stopped composing for the stage. But not so many are aware that in the final few years of the 39 that remained to him after his opera retirement, he wrote nearly 200 pieces, many for piano solo, calling them *Péchés de vieillesse* (Sins of Old Age). In 1936, Benjamin Britten adapted five of the piano pieces for a large orchestra, and under the name *Soirées Musicales*, they did service for an Antony Tudor ballet produced in 1938.

"Je Suis Titania" from "Mignon"

Ambroise Thomas

Thomas was a respected composer before he brought out *Mignon* in 1866, but the immense popularity of that opera made his position in French music even stronger. One of *Mignon*'s most familiar items, beloved by agile sopranos and adoring audiences, is "Je Suis Titania," sung, not by the title character, but by her rival, Philine, an actress. Having just played Titania in *A Midsummer Night's Dream*, Philene sings, "I am Titania, the divine one . . . fleet as the air . . ."



BEVERLY SILLS was transformed from a New York City Opera regular to an international star, virtually overnight, in the role of Cleopatra in that company's 1966 production of Handel's *Giulio Cesare*. Practically from birth, Miss Sills seemed destined for a theatrical career. A native New Yorker, she made her Manhattan debut at the age of 3 as a weekly fixture on a children's radio program. By 7, she had appeared in two 20th Century Fox movies; by 9, in a weekly radio program on which she sang a different aria for each show. Though at 12 she formally "retired" from the performing world to devote herself to academic and musical studies, within four years she was touring with a Gilbert and Sullivan road company, followed shortly by tours in various musicals and her first concert tour. At 17, she made her operatic debut with the Philadelphia Civic Opera, leading to two seasons of coast-to-coast tours with the Charles Wagner Opera. Since her debut with the New York City Opera in 1955-1956, Beverly Sills has been in constant demand for guest appearances with other companies on this continent, and has appeared with most major American orchestras. But her sensational re-creation of Cleopatra at the opening of NYCO's first full season at Lincoln Center showed that Miss Sills possesses a coloratura voice barely hinted at by her previous repertoire. Since that night, she has sung at virtually all the world's major opera houses.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Saturday Evening

August 26, 1972, 8:30 pm

ZUBIN MEHTA, Conductor

PAUL SCHENLY, Piano

PETER ILYICH TCHAIKOVSKY

Symphony No. 5 in E minor, Op. 64

Andante; Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso; Allegro vivace

INTERMISSION

Concerto No. 1 in B flat minor for Piano and Orchestra, Op. 23

Allegro non troppo e molto maestoso; Allegro con spirito
Andantino semplice
Allegro con fuoco
Mr. Schenly

Overture Solenelle, "The Year 1812," Op. 49

With the 562nd California Air National Guard Band
Staff Sergeant Paul Keen, Director
Colonel Doyle C. Beers, Base Commander
Colonel Raymond Hebrank, Executive Officer

Civil War Cannon, Charles Marsh, Cannon Master

Special Effects by Astro Fireworks Co.
Bernard Wells, Master Pyro-technician

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

PETER ILYICH TCHAIKOVSKY

(1840-1893)

Symphony No. 5 in E minor, Op. 64

Difficult experiences, like the one with Rubinstein and the Piano Concerto, were far from uncommon in Tchaikovsky's life. Professionally, he often had to endure the scorn of colleagues he yearned to please; scathing reviews by critics were legion, and opened many an angry wound. His private life, too, was painful. Two years after the piano concerto was completed, the hypersensitive composer-professor took a wife, either in the hope of curing his homosexuality or of bringing a facade of respectability to his life, or both. The effort only brought him to the brink of insanity. But he survived, and there loomed in his life another woman, one who would lavish upon him the kind of female affection he could tolerate — financial. The alliance into which he entered with the wealthy musical patroness, Mme. Nadezhda von Meck, was above sordid fleshliness; in the thirteen years her benevolence continued, the two never met, but corresponded copiously and affectionately.

The arrangement was ideal for Tchaikovsky. He flourished under the conditions of his new-found economic freedom, producing during the supportive period, among a long list of works, the Fourth and *Manfred* Symphonies, the opera *Eugene Onegin*, the Overture 1812, and tonight's Fifth Symphony. This large, throbibly dramatic work was conceived by a man struggling to gain what he thought were lost creative powers. (Financial independence obviously did not eliminate the composer's basic insecurities and fits of depression.) Eleven years had passed since he had written a symphony — could he now make one? He determined to prove he was not "played out as a composer." And prove it he did. In the space of three months — from May to August of 1888 — he completed the work, and, after characteristically pessimistic reactions to its initial performances, became convinced of its quality. Tchaikovsky did not provide a program for the Fifth Symphony as he did for the Fourth, in which Fate was named the driving force. But the somber, threatening theme with which this symphony opens and under whose shadow each movement falls, is a patent portrayal of the same anti-hero, Fate.

Clarinet voice the stark motif at the beginning of the slow introduction, quietly but with inexorable grimness. After repetitions, another, quicker theme takes the movement off on its Tchaikovskyian course of near-hysterical agitation and fervent sentimentality. In the second movement, the opening horn theme presents one of the composer's most gorgeous melodies; the ensuing dialogue between oboe and horn is singularly moving. The Fate motif asserts itself into this movement blatantly, as it does also, but with quiet foreboding, at the end of the third, waltz movement. At the beginning of the finale, the menace of the Fate motif is transformed by warm, major-keyed strings into a kind of hymn, though this benevolent glow is soon routed by explosive new material. The movement goes its stormy way; the Fate motif again erupts violently, then finally assumes its affirmative identity, this time grandly, in full orchestral effulgence, as the symphony ends in a kind of frenzied triumph—Tchaikovsky taking broad swipes at an elusive heaven.

Concerto No. 1 in B flat minor for Piano and Orchestra, Op. 23

Was it perhaps prophetic of the enduring love affair America was to have with Tchaikovsky's First Piano Concerto that the world premiere of the work took place in the U.S., in Boston on October 25, 1875? No doubt American audiences would have taken the lavishly virtuosic concerto to its heart anyway, but there was something special about Europe's cultural step-child being able to claim the discovery of an important piece of serious music. The published verdicts contained some reservations about the concerto's structure, etc.—stuffy critics; audience reaction was wildly enthusiastic—the public knew what it liked and made Bülow repeat the whole finale at each performance!

The concerto's success in America must have been particularly gratifying to Tchaikovsky, for the piece, when in manuscript, was cruelly attacked by the one man whose support he took for granted. Nicholas Rubinstein, who had given Tchaikovsky a teaching post at the Moscow Conservatory and in whose home he had lived for a number of years, found no saving grace in the concerto, deeming it banal and unplayable unless revised to his specifications. The mild and sensitive composer, deeply wounded, reared up

like the lion he almost never was and vowed to publish the work as it stood; which he did. And, waiting in the wings was the pianist who would introduce it, von Bülow, whose enthusiasm for the concerto was the equal of Rubinstein's disdain. (In fairness, it should be remembered that Tchaikovsky did indeed make some revisions later, to his own specifications, and that Rubinstein performed the work often and with great success.)

At this point in history, nothing says piano concerto to the music-loving public as much as the Tchaikovsky No. 1. And, notwithstanding the attractiveness and excitement of the entire work, nothing says Tchaikovsky No. 1 like the striking opening. The urgent horn declarations enforced by orchestral punctuations make way for the familiar, expansive melody in the strings, along with which the piano strides up the keyboard in magnificent chordal majesty. A lengthy and stirring beginning which, to the regret of many, is never heard from again.

But, in the course of the concerto, Tchaikovsky never fails to fulfill the promise of the grandeur, pianistic virtuosity and songfulness initiated in the introduction. Neither does he fail to back up the bravura with solid musical matter: despite rumors to the contrary, this is not just another flashy concerto, but a composition of estimable quality.

Overture Solenelle, "The Year 1812"

Whether or not the 1812 Overture was originally intended for ceremonies consecrating the Moscow Cathedral of the Saviour (at which it was not performed in 1881), or for the Moscow Exhibition (where it was first performed—without cannon—in 1882) seems academic now. The piece, with cannon and ad lib fireworks, was predestined for performance at Hollywood Bowl. The Overture depicts the events surrounding the Battle of Borodino (Sept. 7, 1812) and Napoleon's flight from Moscow. Opening with the Russian hymn tune, *God, Preserve Thy People*, the piece enters the battle zone with graphic vehemence; *La Marseillaise* heralds the French victory; the hurling back of Napoleon is announced by the return of the opening hymn and, finally, with bells chiming (and tonight's fireworks bursting), by the Russian national anthem, *God Save the Czar*.



ZUBIN MEHTA, music director of the Los Angeles Philharmonic, was born in Bombay, India, in 1936, the son of the founder of the Bombay Symphony. When he was eighteen Mehta left for Vienna, where he studied piano, composition, string bass and conducting at the Academy of Music. As a result of winning first prize in the inaugural International Conductors' Competition in Liverpool, he was awarded the position of assistant conductor of the Royal Liverpool Philharmonic in 1955. Like many other young musicians, Mehta's first major successes came through substituting for other conductors. His substitution in 1960 for Igor Markevitch in Montreal led to his appointment as music director of that orchestra (a position relinquished in 1967 in order to devote more time to his responsibilities in Los Angeles). Filling in for Eugene Ormandy as conductor of the Israel Philharmonic in 1961, Mehta made such an impression that he is now that orchestra's musical advisor. And his replacement for the ailing Fritz Reiner in Los Angeles that same year resulted in Mehta's assignment as music director of the Los Angeles Philharmonic in 1962, becoming, at the age of 26, the youngest permanent conductor of a leading American orchestra. Today, in addition to his many concerts with the Philharmonic at the Bowl, Music Center, and throughout the Southern California area, Mehta performs and records throughout the world, his services in constant demand.



PAUL SCHENLY was born in Munich in 1948, then lived for a time in South America before coming to Los Angeles when he was five. In 1968 Schenly won the National Auditions of the Young Musicians Foundation; the following year he made his Hollywood Bowl subscription debut. During the Philharmonic's now famous 12-hour Beethoven Bicentennial Marathon in 1970, he played the Second Piano Concerto. And last March, Schenly made his Music Center subscription debut with the Philharmonic under Aaron Copland as soloist in Mozart's A major Piano Concerto, K. 488. Schenly, who currently serves on the piano faculty at the Cleveland Institute of Music, has also performed with the Cleveland Orchestra and Oakland Symphony.

Next Week at the Bowl

Zubin Mehta conducts two concerts. At one, Tony Bennett makes his first appearance with Mehta and the Los Angeles Philharmonic in a special program for the benefit of the orchestra's Pension Fund. At the other, brilliant young Japanese violinist Mayumi Fujikawa makes her Bowl debut playing the Tchaikovsky concerto in a program which also includes Holst's *The Planets*. The week also features the first United States appearance together of an unusually gifted husband/wife team: conductor Charles Dutoit and pianist Martha Argerich. And John Green returns to conduct the annual Rodgers and Hammerstein concert with a superb solo quartet and the Roger Wagner Chorale.

The Los Angeles Philharmonic's recording of Holst's *The Planets* for London Records has been one of the best-sellers in recent classical record history. Now, you can enjoy this music live, when Zubin Mehta repeats his brilliant performance of Holst's colorful astrological suite this coming Tuesday at Hollywood Bowl.

Joining him for that concert will be Mayumi Fujikawa, the sensational young Japanese violinist. When Eugene Ormandy first heard her play in rehearsal last year, he was so astounded that he immediately signed Miss Fujikawa for six concerts with the Philadelphia Orchestra this coming season. Miss Fujikawa, who in 1970 was one of the top prize winners in the International Tchaikovsky Competition and also won the Grand Prix Henri Vieuxtemps in Belgium, has concertized in the Soviet Union, Europe, Japan and this country. She will make her Bowl debut Tuesday, playing the Tchaikovsky Violin Concerto. Mehta's program also includes Wagner's *Flying Dutchman Overture*.

Then on Wednesday: Tony Bennett makes his first appearance with Zubin Mehta and the Los Angeles Philharmonic, singing his greatest hits. The occasion: a very special concert to benefit the orchestra's Pension Fund.

The world famous singer began his career in early 1950 in a Greenwich village nightclub. While there, he was discovered by Bob Hope, who had come to hear Pearl Bailey, the star of the show. That same year Bennett made his first recording — *Boulevard of Broken Dreams* — which sold half a million copies. Bennett has since

performed for President Johnson at the White House and for the Queen of England in London. He set the box office record for a single performance at New York's Philharmonic Hall. And last year, another record-breaking house gave Bennett a standing ovation following his concert with the London Philharmonic at Royal Albert Hall.

Conductor Charles Dutoit will make his Bowl debut Thursday night with his wife Martha Argerich as piano soloist, in their first appearance together in this country.

Dutoit received an extensive musical education at the Conservatories of both Lausanne and Geneva, studying violin, viola, piano, percussion, composition, chamber music and conducting. He was awarded first prize for conducting at the 1958 Geneva Competition, which resulted the following year in his first public appearance as conductor, at a concert with Martha Argerich as soloist. In 1964 Dutoit was appointed principal conductor of the Zurich Radio Orchestra; that same year he was invited by Herbert von Karajan to conduct the Vienna State Opera in several ballet productions, and shared conducting duties for the Berne Symphony Orchestra with Paul Kletzki. Two years later he succeeded Kletzki as director of the Berne Symphony. Today Dutoit guest conducts with orchestras around the world.

His wife had, by the time she was 23, won three major international competitions: the Geneva International Piano Competition (1957), the International Busoni Piano Contest in Bolzano (1957), and the Seventh Chopin Piano Competition in Warsaw (1965). Since then, she has appeared throughout North and South America, Europe and Japan, with noted orchestras and in recital. No one described her playing better than Martin Bernheimer in the *Los Angeles Times*: "I must confess to a certain loss of rationality when it comes to Miss Argerich ... myriad subtle shadings, extra-warm, caressing tone, the most delicate application of rubato... Cooler heads may complain that the Argentinian virtuosa lacks restraint. That, it seems to me, is like complaining that the Venus de Milo lacks toenails."

Thursday night, Miss Argerich will play Schumann's Piano Concerto. Dutoit has also programmed two famous orchestral showpieces: Bartók's Con-

certo for Orchestra and Berlioz' Roman Carnival Overture.

This spectacular week concludes Saturday with one of the Bowl's most popular events: the traditional Rodgers and Hammerstein concert. John Green, who has regularly graced the Bowl podium since 1949, will conduct highlights from *The King and I*, *Carousel*, *Oklahoma!*, *South Pacific* and *The Sound of Music*. Joining Green and the Los Angeles Philharmonic will be the Roger Wagner Chorale and a superb solo quartet: Karan Armstrong, Susanne Marsee, Perry Price and Richard Fredricks. They will sing such all-time musical comedy favorites as *I Whistle a Happy Tune*, *June is Bustin' Out All Over*, *Some Enchanted Evening*, *Younger than Springtime*, and *Oh, What a Beautiful Mornin'*.

It's truly a week of favorite music for everyone at Hollywood Bowl. We'll look forward to seeing you here.



Mayumi Fujikawa



Tony Bennett



Charles Dutoit



Martha Argerich



John Green



Zubin Mehta



Lukas Foss

Marathons: 3 for Good Measure

Fifteen hours of great music. Five of Baroque music on August 9. Five of Beethoven on August 23. And five of Stravinsky on September 6. Priced at \$1.50 for any seat in the Bowl. It's the greatest musical bargain in the city. Or anywhere else, for that matter.

Once again the Los Angeles Philharmonic sponsors three five-hour music marathons themed to a single style or composer. These friendly, relaxed, informal affairs provide audiences of all ages with excellent opportunities to become acquainted with large quantities of great music under congenial circumstances.

Performers include a remarkable assemblage of largely youthful talent, including members of the Los Angeles Philharmonic. Last summer's sensation, composer-conductor-pianist Lukas Foss, will again supervise this year's programs. Foss has taken the Bowl's marathon concept and popularized it in New York during the past season. Similar ventures have been reported as far away as Japan, Italy and Israel.

But the Bowl's marathons remain unique. Enthused Karen Monson in the *Los Angeles Herald-Examiner*: "These summer marathons at Hollywood Bowl are pleasant things, they really are. Take the second one, the Mozart Mini-Marathon, that was held Wednesday evening. People enjoyed it. The intent ones who sat reading until it was too dark enjoyed it. The sun-worshippers in see-through clothes and no shoes enjoyed it. The children probably enjoyed it — even those few who screamed. The picnickers with their fruit and cold drinks enjoyed it . . . The instrumentalists seemed as pleased as everyone else. It was an evening to sit back and relax, to let the music grab your attention sometimes, or let it just float by as the temperature cooled. The atmosphere is

wonderfully informal; as I said before, the Bowl should be like this more of the time."

The concerts begin at 6 p.m. and last until around 11. You can come when you like and stay as long as you like. Wander around the Bowl grounds. Relax and enjoy the unrivaled combination of congenial friends, bucolic surroundings, and superb music, superbly performed.

Los Angeles Times: "a nicer, more progressive format couldn't happen to the huge outdoor concert arena." □

THE PLEASURES OF THE PALATE: Dining and Wining at Hollywood Bowl, and After.

Dinner at Hollywood Bowl's Small World Patio Restaurant will be more of a treat than ever before this summer. Especially for Early Birds. So come early. Park with ease. Relax. Take the time to enjoy a leisurely glass of wine, complimentary with your dinner between 5 and 6:30. Watch our old-time movies, shown 'til 7 P.M. And order something special from the international gourmet menu. Buffet entrees like Baron of Beef, Chicken à la Kiev, Cannelloni Genovese, Shrimp Creole and Virginia-baked ham. Scrumptious pastries.

Or plan the perfect picnic. You can reserve it by phone: Call 87-MUSIC, and let Small World fix you a traditional Hollywood Bowl box supper with all the trimmings. Enjoy it in any of the Bowl's lovely picnic areas or right in your seats. Hollywood Bowl's Small World also offers an extensive selection of wines, beers and champagne. And after the concert, why not drive to Small World's charming restaurant at 1629 N. Cahuenga Blvd. (½ block south of Hollywood Blvd.), and enjoy the delicious champagne supper which is served until midnight. It costs only \$3.25 (including champagne) and, who knows, you may even spot some of the Bowl's celebrity performers at an adjoining table.

TOSHIBA

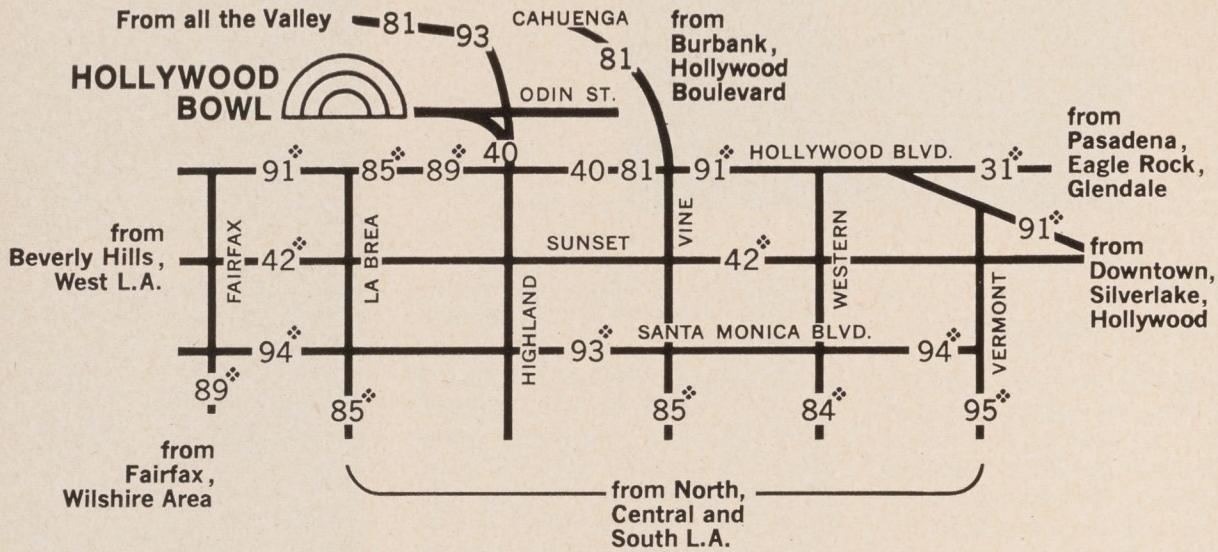
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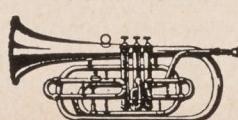
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TAKE HOME THE BOWL

London Records has just released a superb new stereophonic recording of *Hits from Hollywood Bowl*. Zubin Mehta and the Los Angeles Philharmonic playing the same favorites you have enjoyed time and again at the Bowl. Ravel's *Bolero*. Tchaikovsky's *March Slave*. Suppé's *Poet and Peasant Overture*. The Preludes to Acts I and IV from Bizet's *Carmen*. And the Overture to Verdi's *La Forza del destino*.

All with the unsurpassed combination of brilliant performance and vivid sound we have come to associate with the partnership of Mehta, the Philharmonic and London Records. And the album even includes an appreciative, engaging retrospective of the Philharmonic's 50 years at the Bowl.

So don't leave the Bowl empty-handed. Even when you're unable to be here, you can now recapture the Bowl's festive atmosphere in the privacy of your own home. Simply pick up a copy of this spectacular new recording before you leave the Bowl tonight. And enjoy!



All Lines Lead to Hollywood Bowl

Avoid the rush to the Bowl this summer. Park in Hollywood, enjoy a leisurely dinner, and ride any RTD Starliner bus marked "Hollywood Bowl" right to the Bowl's main ticket concourse.

Come early and bring a picnic dinner, or call 87-MUSIC and reserve your picnic dinner at the Bowl, a special box supper from the Small World Patio Restaurant. Either way, there's wine and beer available at the Bowl for your added convenience and enjoyment.

Starliner shuttle buses leave from marked bus stops in Hollywood, on Hollywood Boulevard from Gower to Highland Avenues, and on Highland Avenue between Santa Monica Boulevard and the Bowl.

For complete Starliner information, call the RTD at 747-4455.

LOS ANGELES PHILHARMONIC ORCHESTRA

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ZUBIN MEHTA, Music Director

1st violins

David Frisina
Concertmaster
Irving Geller
Assistant
Concertmaster
Otis Igelman
Glenn Swan
Manuel Newman
Mark Kramer
Lily Mahler
Tze Koong Wang
Haig Balian
Charlotte Sax
Richard Leshin
Myrtle Beach
Robert Witte
William Heffernan
Albert Karmazyn

2nd violins

Harold Dicterow*
Jeanne Aiken
Robert Korda
Jack Gootkin
Lori Ulanova
Fred Broders
Janet DeLancey
Roy Tanabe
Barbara Durant
William Rankin
Clarence Schubring
Michael Nutt
Alex Bottero
Carlo Spiga
Olga Balogh
Eliot Chapo

violas

Jan Hlinka*
Alan de Veritch
Armand Roth
Albert Falkove
Irving Manning
Arthur Royval
Sidney Fagatt
Jerry Epstein
George Serulnic
Charles Lorton
Susan Winterbottom

cellos

Kurt Reher*
Nino Rosso
E. Vance Beach
Edwin Geber
Howard Colf, Jr.
Karl Rossner
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Don Cole
Mary L. Zeyen
Daniel Rothmuller

basses

Richard Kelley, Sr.*
Harold Brown
Elmer Heintzelman
William Torello
Richard D. Kelley, Jr.
Frank Granato
Milton Nadel
Arni Heiderich
Emilio De Palma
Dennis Trembly

flutes

Roger Stevens**
Anne Diener Giles**
Roland Moritz
Miles Zentner
Miles Zentner
Donald Muggeridge
William Kosinski

english horn

William Kosinski

clarinets

Kalman Bloch**
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bass clarinet

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**Co-Principal

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Singing voice of the Mother Abbess in the film "Sound of Music" and a member of the voice faculty of the University of Texas, Austin, announces she will begin teaching privately August 1 in the studio of Ruth Miller Chamlee, 8118 Hollywood Boulevard



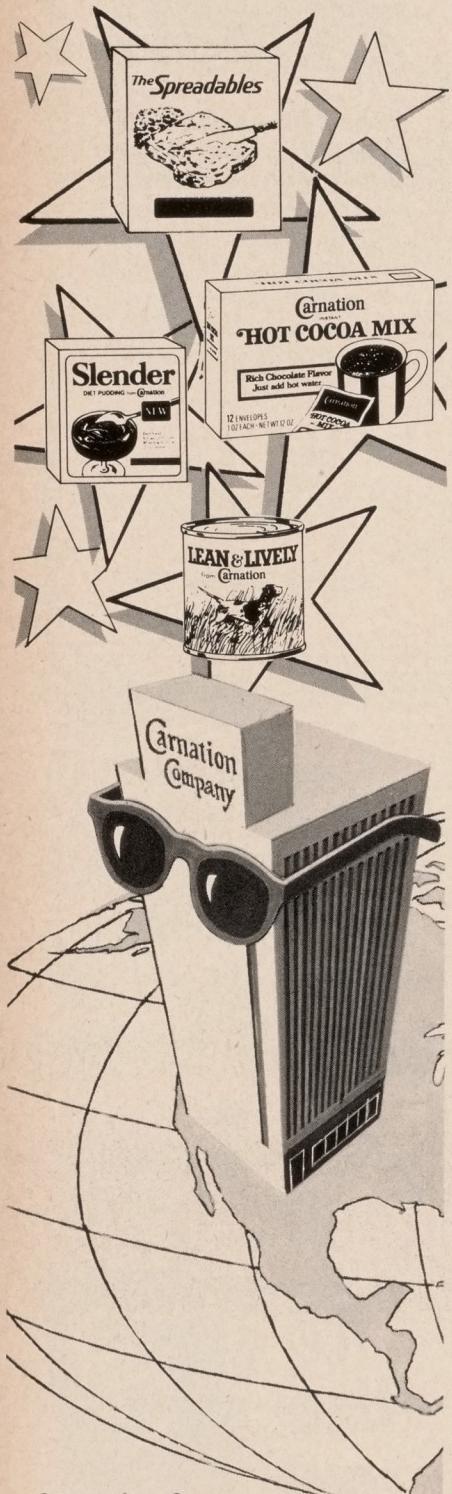
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Ernest Fleischmann

Birthday Thoughts and Birthday Wishes

IT IS DIFFICULT for me to realize that this is already the fourth season's programs in the Bowl for which I bear responsibility. Difficult, because it often seems as though I arrived here only yesterday, but also exciting and rewarding, because I feel privileged indeed to be associated with so important a landmark in California's cultural history as the Bowl's 50th birthday.

For this season's opening concert it would have been tantalizingly simple merely to have repeated the program of that first evening, July 11, 1922, when the bearded, efficient, genial Alfred Hertz began by conducting the Los Angeles Philharmonic in Wagner's *Rienzi* Overture. Appropriate, perhaps, but hardly sufficiently festive. No doubt the critical establishment would have nodded approval if we had commissioned one or two pieces for the occasion from one or two living composers. I do not, however, believe that, in this day and age, when great orchestras everywhere are fighting for financial survival, it is right for them to pay out the considerable sums involved in commissioning new music. That, I would submit, is the responsibility of those — such as publishers, commercial managements and impresarios — whose objectives are to wrest a pretty pecuniary profit from their professional activities in music, or those in our government — state or federal — who are elected (and whom we pay) not only to help us run our lives in orderly fashion, but also to help advance the course of our civilization. Let us hope that well before another 50 years have elapsed, the Philharmonic and the Bowl will be given the means to invite the creation of new works from composers able to stimulate, thrill, move, entertain, amuse, uplift, enlighten our audiences in those wonderful and mysterious ways that music, and only music, is able to communicate to people of all ages, races, nationalities.

For this 50th birthday celebration, it seemed as wrong to repeat, as it seemed to present something entirely new (New Music will have its Day on July 26 — don't miss it!). Rather, the occasion called for a work that is joyful, dramatic, monumental even, one that is not part of our everyday live musical fare, but popular nonetheless, and one that by its nature, and through at least some of its performers, could tell our audiences something about where we may be going. Mahler's Eighth Symphony (The "Symphony of a Thousand") might possibly have been such a

work. Verdi's *Aida* is another. After all, it was written for a celebration. And, by casting in the title role a gifted young American singer making her operatic debut here, and inviting an equally gifted young American musician (whom we admired so much when he came to the Bowl for the first time last year) to conduct it, we are trying to tell our audiences that, more than ever, the Bowl believes in the future of music, in new, youthful, exciting talent, as well as in the accomplishments of those great, wise and mature artists whose performances provide a constant inspiration for the younger generation. We are also using *Aida* and *Rigoletto* (like *Traviata* and *Fledermaus* last summer) to say to you that the Bowl is a place where opera can be brought back to an opera-deprived Los Angeles public — even though, for the present, financial and technical limitations confine us to concert performances of opera. But if the demand can really be shown to exist, we shall surely have to stage opera again in the Bowl, making the best possible use of its natural surroundings, and turn this glorious amphitheatre into California's Verona. For this we need audiences, huge ones, and money, lots of it.

Let us therefore use this 50th birthday season to plant the seeds for a unique open-air operatic tradition at the Bowl. Let us also use it, through what we hope is a season offering rich variety, enjoyment and stimulus to the widest possible public, to say a very warm and sincere "thank you" to our audiences for their support and encouragement. Abler pens than mine have chronicled the achievements of groups of unselfish, public-spirited citizens (among whom some uniquely determined and able ladies were especially prominent) in guiding the Bowl through trials, tribulations and triumphs. The gratitude of every citizen is their due. Let us also not forget the tremendous help, in cash and kind, the Bowl receives from the County's elected officials and their staffs; the enthusiasm, loyalty, and sheer hard labor of all those who work behind the scenes — stage hands, electricians, operations personnel, and countless others — who contribute so much to make the Bowl a place for everyone to enjoy. And then, there are those movers of mountains, the Hollywood Bowl Volunteers, whose selfless devotion is one of the happiest and most constructive examples of truly democratic voluntary work in action — volunteer activity that benefits literally hundreds of thousands of people of all ages, races and creeds. The list, of course, could continue into virtual infinity. However, everyone included in it has one thing in common: their most cherished reward is the true enjoyment of our audiences. That, then, is the Bowl's 50th birthday wish to you: enjoy yourselves, truly.

The signature of Ernest Fleischmann, written in cursive ink, followed by a horizontal line.

Ernest Fleischmann

Executive Director, Los Angeles Philharmonic
Artistic Director, Hollywood Bowl

Parking Made Easier: Important Information

Parking at Hollywood Bowl is easier than ever before during this summer's 50th Birthday Superseason.

For the first time, you can reach the Bowl from both the Hollywood and Ventura Freeways. You'll avoid traffic on Bowl nights because we've made available Universal Studio's roomy, well-lit lot on the corner of Barham Boulevard and Forest Lawn Drive, right up the street from Warner Brothers. The lot holds more than 1,000 cars and is only a two minute drive from either the Hollywood or Ventura Freeway, and less than a ten minute ride to the Bowl.

For just \$1, you can park at the Barham Boulevard lot and ride our free shuttle bus to the Bowl (that's a saving of as much as 50% over parking at the Bowl itself). You'll avoid traffic on your way to and from the Bowl, and our free shuttle bus will take you right to the Bowl's Box Office Concourse. After the concert, the bus will pick you up and you'll be one of the first people in your car and back on the road. What could be easier?

Beginning at 6 P.M. each concert evening, a shuttle bus will leave the Universal lot every ten minutes right up to the 8:30 P.M. curtain. After the concert, just look for the buses marked "Universal Shuttle" at the bus island in the middle of Highland Avenue. The last bus leaves twenty minutes after the end of each concert (for shuttle bus information on non-Philharmonic evenings, or for concerts starting earlier than 8:30 P.M., please call 87-MUSIC).

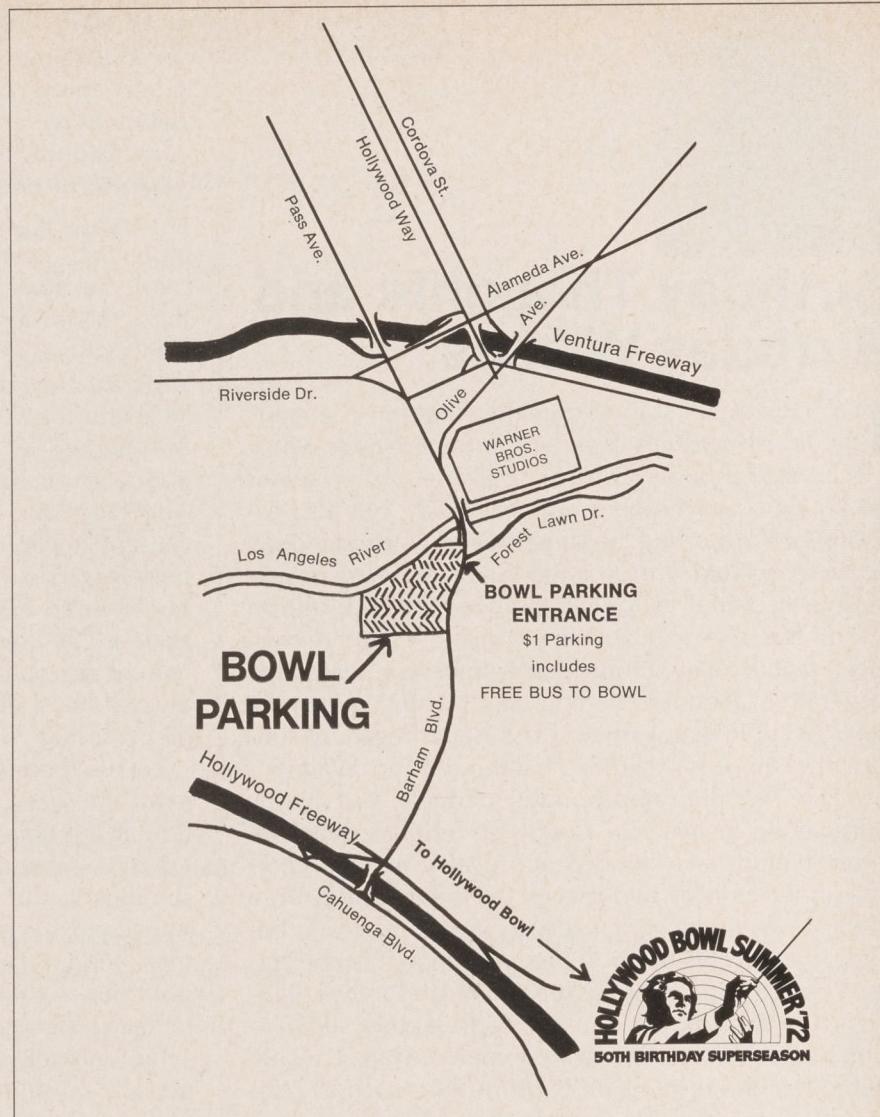
To reach the Barham Boulevard lot:

Southbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn left on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Northbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn right on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Eastbound on the Ventura Freeway: Take the Pass Avenue off-ramp. Turn right on Pass. Pass will merge into Olive Avenue. Continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Boulevard.

Westbound on the Ventura Freeway: Take the Cordova Street off-ramp. Turn left on Cordova to Olive Avenue.



Turn right on Olive and continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Blvd.

Aircraft Message

"The sweet sound of a smooth running aircraft engine may be music to the ears of a pilot, but to the ears of a music lover attempting to enjoy the concerts presented at the Hollywood Bowl, it is a most distracting noise," the FAA has cautioned pilots.

In a press release, the FAA pointed out, "Cooperation with others, in this case, music lovers, can enhance the public image of pilots. The traditional values airmen place on discipline and the rights of others can now serve as well to make friends in the music world—simply by avoiding flights over the Hollywood Bowl when there is a concert."

"What is really needed," emphasized Arvin O. Basnight, director of the FAA's Western Region, "is a sense of discipline on the part of all pilots—a discipline that respects the rights of others to enjoy the Hollywood Bowl just as they enjoy the right to fly. Please ask your fellow pilots to respect the red searchlight beams that crisscross the exact location of the concert."

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and Hollywood Bowl Volunteers Present

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Performances on the Box Office Plaza: 9:30 and 10:30 am

Weekdays (Monday through Friday) July 17 - August 25

Open House Master of Ceremonies Rob Bowers
with Songs & Stories

JULY 17-21

Tony Urbano Puppet Co.—“The Three Wishes”
Flamenco Talavera-Spanish Dancing Stars
& Guitarist Clark Allen
The Storytellers: Al and Luane

JULY 24-28

Ewe African Ensemble—Songs & Dances from Ghana
Punchinello Players—Musical Theatre & Games
Michael Goodrow—“Singalong”

JULY 31-AUG. 4

Elisabeth Waldo's Pan American Ensemble
“The Silver Bear”, from stories by Leo Tolstoy,
directed by Rob Bowers
Chalk Talk: Cartoons by Gary Goddard & Tony Jenkins

AUG. 7-11

Tell Tale Theatre—directed by Jeremy Blahnik of the
Mark Taper Forum
John Arnold Ford's Comic Opera Theatre

AUG. 14-18

Los Angeles Dance Theatre—Dance Encounter II
Sonny Criss' Jazz Quartet: a Child's Introduction to Jazz
Art Workshop—“The Young Masters” & Jack McCorkle

AUG. 21-25

Bob Baker Marionette Theatre—“Fiesta”
East West Players—“Juan”, a Filipino Folk Story
Jr. Ballet USA—“Horse 'N Around”, a Cowboy Ballet

FOR RESERVATIONS

For your convenience, we will accept preliminary reservations by phone. Please call JOAN REYNOLDS at 626-5781, Ext. 626 or 627.

A group consists of 10 or more. Reservations for individuals will assure space on Mons., Tues., Thurs., & Fri. only. No reservations Weds. Due to numerous requests, groups will be limited to 2 visits. If there is room, we will be happy to accept additional dates.

PARENTS: Special this summer! Wednesdays of each week will be set aside for you and your children. No group reservations will be accepted on this day.

Bring a Picnic and

BE OUR GUEST

every Monday-Friday, 9:30 to 12 noon at a

Rehearsal of the

LOS ANGELES PHILHARMONIC

CHILDREN: Bring your parents to the Philharmonic's August 2 Family Picnic Concert at the Bowl. MARGARET HARRIS conducts, starting at 7:30 pm. Or for information on special HOLLYWOOD BOWL 50th BIRTHDAY CONCERTS for you and your parents, call 87-MUSIC.

1972 Open House at the Bowl

ADMISSION FREE





CONCERTS ON THE GREEN

Ten years ago, there began an annual Outdoor Chamber Music Series under the aegis of the Bureau of Music of the Los Angeles Municipal Arts Department, and called "Concerts on the Green" because of their location in the verdure of Barnsdall Park, 4800 Hollywood Blvd. (just west of Vermont). There is no admission charge.

An especially pleasurable program has been selected for this tenth anniversary celebration. Employing brass, woodwind and string ensembles whose personnel is composed of the finest professional musicians in the Los Angeles area, with an occasional novelty group for variety, the series has grown in stature and has become a never-to-be-missed experience for lovers of chamber music.

The 4:30 p.m. concerts are presented on consecutive Sundays during the summer months. Because of the landscaping in progress, most of the programs will be held in the new Municipal Art Gallery Theatre in Barnsdall Park, which has a seating capacity of only 299. Early arrival is suggested.

The 1972 season is as follows:

- July 9 — Elisabeth Waldo Folklorico Ensemble.*
July 16 — U.C.L.A. Woodwind Ensemble, Clarence Sawhill, director.*
July 23 — Laurindo Almeida and Deltra Eamon — voice and guitar.
July 30 — Goldsmith — De Veritch Trio.*
August 6 — Mallory Chamber Soloists.*
August 13 — Los Angeles Baroque Players.*
August 20 — Bureau of Music String Orchestra from the Pops Symphony, Paul Senia, conductor, with Owen Brady, guest organ soloist.*
August 27 — "Artists of the Future" winners' Choral Concert.*
Sept. 3 — U.C.L.A. Brass Ensemble, Clarence Sawhill, director.*
Sept. 10 — Goldsmith String Quartet.*
Sept. 17 — Wakito Koto Ensemble.*
Sept. 24 — The Concertante Ensemble.*
Oct. 1 — Bud Shank Quintet. (Improvisations.)
Oct. 8 — The Shanley Virtuosi.*
- * Admittance will be limited to the seating capacity of the theatre.

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Ashkenazy, Baker, Brendel, Menuhin, Piatigorsky, Serkin, Stern, Watts.

Handel's *Messiah* for Christmas Week. A revered tradition. Mehta and four distinguished soloists recapture the inexhaustible vitality of this glorious oratorio.

The beginning of a survey of Stravinsky's orchestral music. *Le Sacre*, the *Symphony in C*, the *Pulcinella Suite*, and favorite shorter works.

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A free Friday evening pre-concert series featuring chamber groups and solo recitals plus interviews and discussions with distinguished composers, conductors, performers and other interesting musical personalities.

And a new series of Celebrity Recitals by some of the world's greatest artists.

Zubin Mehta begins his second decade as music director of the Los Angeles Philharmonic in what promises to be the most exciting season in his

rewarding partnership with our great orchestra.

Both Rudolf Serkin and Alfred Brendel will play two piano concertos on their programs, Serkin the Brahms D minor and Mozart's Concerto in F, K.459, Brendel the Schoenberg and Mozart's Concerto in E flat, K.271.

And both Brendel and Serkin will offer individual recitals in the new Celebrity Recital series, which also features Isaac Stern and Itzhak Perlman & Vladimir Ashkenazy.

More than 25 distinguished soloists will appear with the orchestra during the coming season.

Celebrated pianists include Vladimir Ashkenazy playing the Scriabin Piano Concerto, Misha Dichter the Brahms Second, and André Watts the Rachmaninoff Third. Three brilliant young pianists make their Pavilion debuts: Los Angeles-born James Fields in Beethoven's Triple Concerto, Rumanian Radu Lupu in Beethoven's Fourth Piano Concerto, and Australian phenomenon Roger Woodward playing both piano and harpsichord in a unique program of Bach, Liszt and Xenakis.

Six outstanding violinists will be featured: Yehudi Menuhin, returning to

play the work he introduced to Philharmonic audiences in 1947, Elgar's warmly romantic Violin Concerto; Itzhak Perlman the Dvořák concerto; Isaac Stern Mozart's G major (K.216); Pinchas Zukerman Bartók's Second; and young Japanese sensations Mayumi Fujikawa and Teiko Maehashi the Mendelssohn and Prokofieff First, respectively.

Other superb soloists include the distinguished British mezzo-soprano Janet Baker singing Berlioz' *Mort de Cléopâtre*, Philharmonic co-principal clarinetist Michele Zukovsky playing the Mozart Clarinet Concerto, and Los Angeles cellists Stephen Kates (Shostakovich First), Nathaniel Rosen (Beethoven's Triple Concerto) and Philharmonic principal Kurt Reher (Strauss' *Don Quixote*).

To obtain a complete schedule of the Los Angeles Philharmonic's 1972-73 Season in the Music Center Pavilion, please write: Los Angeles Philharmonic Brochure, 135 North Grand Avenue, Los Angeles 90012.

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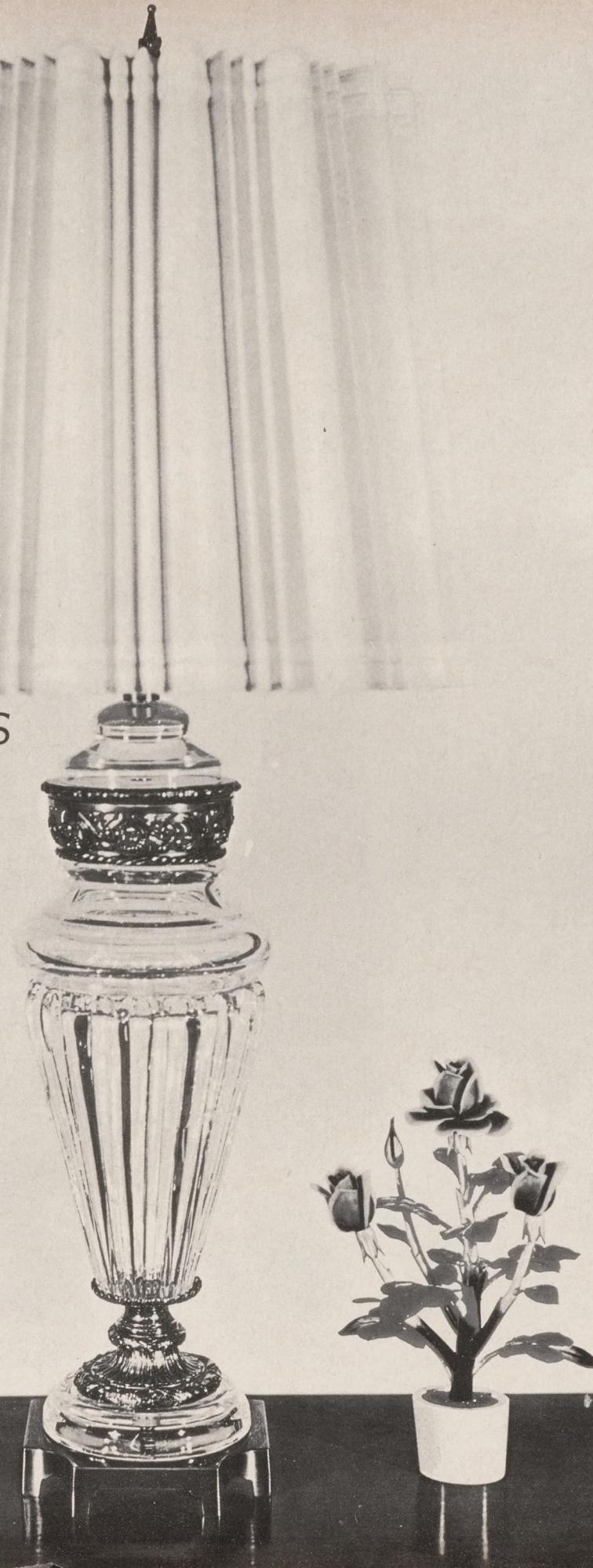
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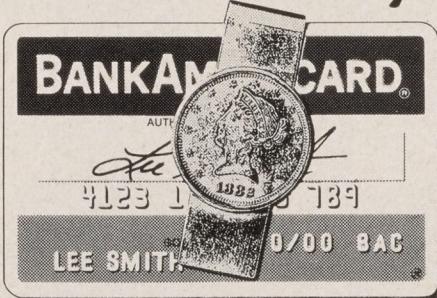
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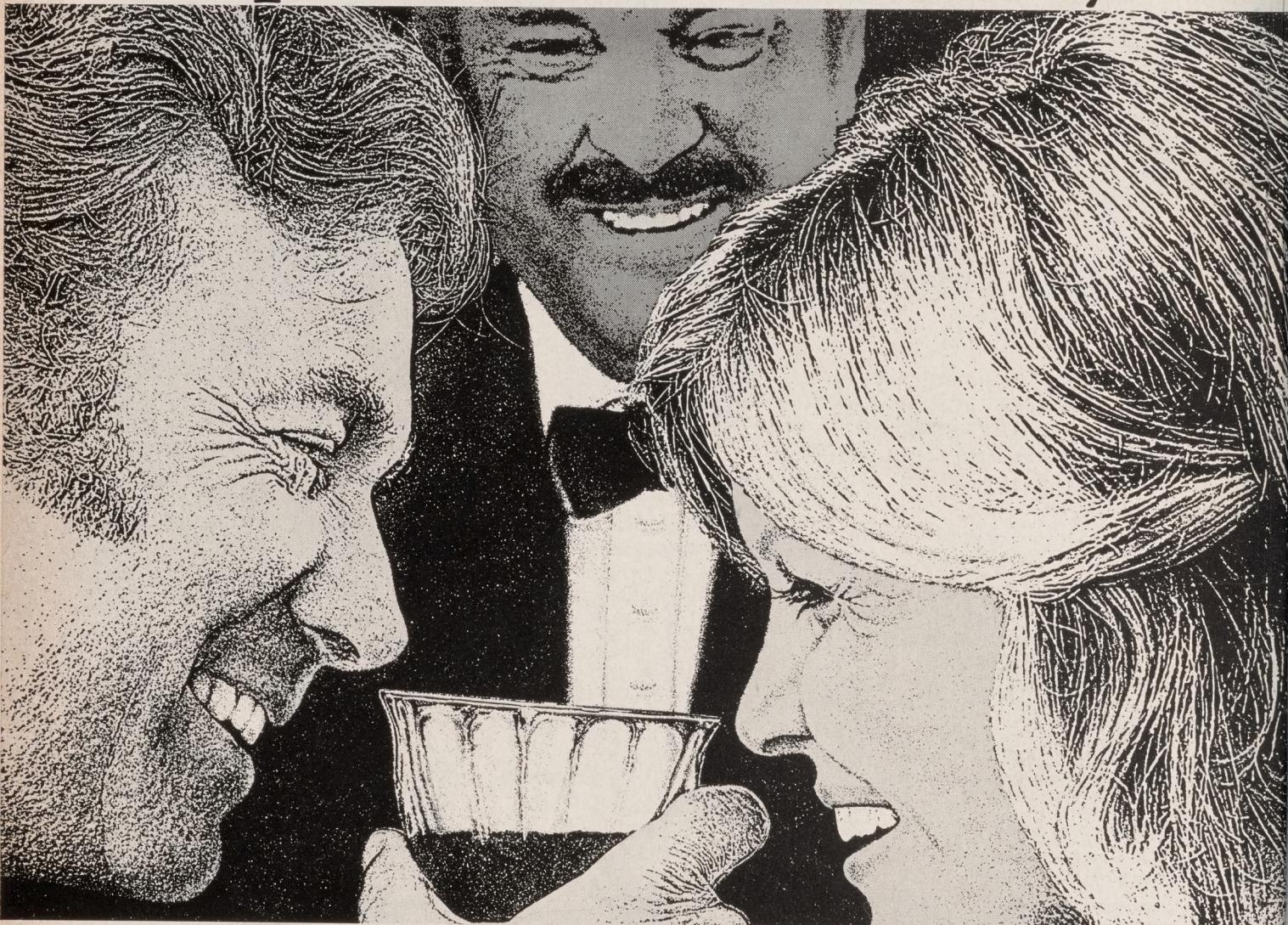
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